

**FREEDOM OF INFORMATION  
AND  
PRIVACY ACTS**

**SUBJECT: COMMUNIST INFILTRATION-MOTION  
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

**FILE NUMBER: 100-138754**

**SERIAL: 1106**

**PART: 12 OF 15**



**FEDERAL BUREAU OF INVESTIGATION**

~~SECRET~~

# FEDERAL BUREAU OF INVESTIGATION

REPORTING OFFICE <b>LOS ANGELES</b>	OFFICE OF ORIGIN <b>LOS ANGELES</b>	DATE <b>MAY 15 1956</b>	INVESTIGATIVE PERIOD <b>12/22, 29/55; 1/4, 6; 3/15, 27, 28, 31; 4/1, 9, 17, 18, 23, 25; 5/1-4/56</b>
TITLE OF CASE <b>COMPIC</b>		REPORT MADE BY <b>[REDACTED]</b>	TYPE BY <b>bjf</b>
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**SYNOPSIS:**

(4) Los Angeles County Communist Party (LACCP) according to information from T-1, have registered a total of 35 members in its Cultural Section for current year. By comparison, in 1944 - 1945, LACCP was reported to have had 100 writers alone in three Writer's Branches with an estimated total in all cultural categories of 500. During recent House Committee on Un-American Activities (HCUA) hearings, a group of musicians in Local #47, AF of L, (16,500 members), endeavored to win Union backing for a protest against HCUA hearings but had little, if any, influence. A MUSICIANS COMMITTEE FOR CULTURAL FREEDOM was formed to fight HCUA and was supported by CITIZENS COMMITTEE TO PRESERVE AMERICAN FREEDOMS with a protest rally against HCUA on 4/9/56, just prior to hearings. HOLLYWOOD ARTS, SCIENCES, AND PROFESSIONS COUNCIL (HASP) organized a testimonial dinner honoring JOHN H. HANSEN on 11/12/55. However, this was the organization's last function of any importance and on 1/3/56, HASP was dissolved by action of its Executive Committee and general membership.

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[REDACTED]

Independent Productions Corporation (IPC) continuing efforts to distribute its first and only production to date, "Salt of the Earth" in European and South American countries, but informants report no evidence of future film productions by IPC at this time. DALT N THUMB and one or two other writers who have been identified with Communist Party (CP), alleged to be ghostwriting for films. Between April 16 and 21, 1956, HCUA held public hearings at Los Angeles during which a number of musicians from Hollywood film and allied industries were subpoenaed. Majority were uncooperative but a few friendly witnesses identified members of the CP's Musicians Branch during 1940s. HCUA may next inquire into Communist influence of Independent Progressive Party at a future date not yet set. (X)

- P\* - *blm*


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DETAILS:

At Los Angeles, California

Confidential informants designated by T symbols in this report have furnished reliable information in the past unless otherwise indicated.

HISTORY AND DEVELOPMENT OF COMMUNIST PARTY (CP)  
IN HOLLYWOOD

Information received from T-1 on February 17, 1956, indicates that the local CP organization in Los Angeles County registered a membership total of only 35 in its so-called Cultural Section for the current year, the Cultural Section being a part of the Northern Division under the present organizational set-up of the Los Angeles County Communist Party (LACCP). This figure is based on the local CP annual registration for 1956. According to membership data, this figure comprises a little less than 2% of the overall total membership for the county. (S)(u)

The fact that the Cultural Section is still made up almost entirely of members connected either directly or indirectly with the motion picture and allied industries is indicated by the union or guild affiliations of the membership as follows: (S)(u)

Screen Actors Guild	9
Actors Equity Association	7
Musicians Union, Local #47, AFL	2
American Guild of Musical Artists	1
Writers Guild of America	10
American Federation of Television and Radio Artists (AFTRA)	3
(Members not yet registered and recorded)	3
	<u>35</u> T. TAL

(S)(u)

T-2, who for some years was affiliated with the CP organization in the Hollywood film industry through at the 1940s recalls that during the war years of 1944-1945, the Los Angeles County Communist Party member strength in Hollywood was at its highest point. During this period, the Party could claim about 100

writers alone in its Cultural Section with an overall membership strength of almost 500 in all categories directly or indirectly connected with the film industry. T-2 so advised on April 9, 1956.

By way of further comparison, it is noted that on March 12, 1956, Mr. DONALD CHRISTLIEB, musician currently employed at Twentieth Century Fox Studios, advised Special Agents [REDACTED] and [REDACTED] during an interview that he, CHRISTLIEB, was a member of the CP organization in the film industry between 1941 and 1947. During this period he was assigned to the Party's branch for musicians. CHRISTLIEB recalled over 60 members, all active musicians, who were fellow members of this CP Branch during that period.

CHRISTLIEB recalled that in discussions of the eventual replacing of capitalism by a Soviet system, the subject of force and violence was a matter which appeared to be avoided insofar as possible. The majority of the membership, at least in the Musicians Branch to which CHRISTLIEB was assigned, would have been against force and violence and probably would not have remained affiliated with the Party if such had been definitely a part of the CP program; however, the subject of the manner in which the overthrow of the capitalist system would come about, was discussed in Party meetings.

As CHRISTLIEB recalls, they were told that before a successful revolution could take place, certain conditions must necessarily be present including economic stress in the country, loss of confidence by the people in their leaders, and general decay and incompetence of the Government leaders themselves. If and when such general conditions were found to exist, the people themselves would call for a change and at this time the Communists would serve as the vanguard to lead the revolt. The change in the system would be brought about by lawful means if possible; however, the Party expects the so-called "intrenched interests" to resist the change and in doing so, to call upon the police and possibly the military. The force and violence therefore, would be started by the ruling classes, while the people, with the Party as their vanguard, would necessarily have to resist force with force.

On March 14, 1956, ALBERT GLASSER, 506 North Edinburgh Avenue, Los Angeles, musician, arranger, and composer in the film industry in Hollywood, together with his wife KATHERINE,

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were interviewed by Special Agents [REDACTED] and [REDACTED]. Both the GLASSERS admitted membership in the CP organization in the Hollywood film industry for a comparative short time in 1943-1944. During the period of their affiliation, they were assigned to the CP Musicians Branch. The GLASSERS identified some 25 individuals whom they recalled as fellow members of the Musicians Branch at that time, although these 25 did not comprise the entire membership strength of the Branch.

They further recalled that late in 1943, the CP was the motivating factor behind the formation of an organization called the Musicians Congress Committee which organized and staged a so-called Musicians Congress. According to ALBERT GLASSER, this was one of the reasons why he and his wife soon dropped out of the CP organization. The GLASSERS objected to the manner in which the CP dominated the Musicians Congress Committee and exercised control over it.

With regard to the Musicians Congress Committee (MCC), it is noted that the California Committee on Un-American Activities in its 1948 Report on Communist Front Organizations, pages 310, 316, and 317, characterized the MCC as a Communist front organization early in 1944 "for the purpose of 'involving' non-Communist musicians in Communist activities."

The MCC headquarters was located at 1655 Cherokee Street, Los Angeles and the Musicians Congress was held at the Roosevelt Hotel in Hollywood on February 1, 1944.

T-3, of unknown reliability but an admitted member of the CP organization in the Hollywood film industry between 1938 and 1945, advised on April 25, 1956, that during the period of her CP affiliation, she was assigned to one of several so-called Writers Branches. T-3 identified some 28 individuals, practically all of whom were film writers, who were fellow members of the CP at that time.

#### COMMUNIST INFILTRATION OF LABOR

During April 1956, the House Committee on Un-American Activities (HCUA) scheduled public hearings at Los Angeles for which it had subpoenaed some 35 musicians along

X

with other witnesses. On April 16, 1956, T-4, a member of Musicians Local #47, AF of L, furnished information to the effect that a group of some 22 members of Local #47 had gotten together and drawn up a fact sheet which it addressed to all members of Musicians Local #47. This announcement dealt with the fact that the HCUA was scheduled to hold hearings in Los Angeles from April 16 to 20. The purpose of the group within the union and its so-called fact sheet was to question whether the visit of HCUA to Los Angeles was in the best interest of Local #47. The group felt that members of Local #47 should ask themselves the following questions:

- 1) "Is the House Un-American Activities Committee coming to Los Angeles to help the music business?
  - 2) "Is it true that the House Committee's appearance has nothing to do with the internal affairs of Local #47?
  - 3) "If the Committee doesn't want to interfere, why does it not wait until the current problems of Local #47 are settled?
  - 4) "Why has the Committee so often conducted its investigations of trade unions at times when such unions were attempting to settle serious internal problems?
  - 5) "Have Los Angeles' Congressmen Donald Jackson and Clyde Doyle, as members of this Committee, timed this investigation to further their re-election campaigns in the light of the publicity surrounding our union at this time?
  - 6) "According to the United States Supreme Court, Committees of Congress cannot inquire into private affairs, but can only investigate in connection with proposed legislation (Quinn v. U.S., 1955)
- "Has this investigation been called to obtain information for legislation that would improve the working conditions of the music profession?"

The notice to Local #47 membership stated that the 22 signers of this fact sheet had given the above questions

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careful consideration and had reached the conclusion that regardless of the stated intent of the House Committee, their scheduled April 16 hearings were an interference in the internal affairs of Local #47; that organized labor could straighten out its own affairs without interference from outside forces.

The fact sheet urged that if the membership of the union agreed, it should wire or telephone members of the HCUA Sub-Committee requesting that the hearings be called off and that the subpoenas for the 35 musicians be cancelled.

Information from T-26, a source close to the affairs of Musicians Local #47, on May 3, 1956, was to the effect that the above group and its so-called fact sheet had little or no influence with the union which claims an overall membership of some 16,500 musicians. [It is noted by reference to the data received from T-1 on February 17, 1956, regarding the current CP registration, that the CP claims only two actual members in the musician's local #47 at the present time.] (X)(u)

#### COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

##### Citizens Committee to Preserve American Freedoms (CCPAF)

On April 5, 1955, T-9 advised that the CCPAF was organized in Los Angeles, California, in January 1952 for the announced purpose of supporting a number of individuals from the medical and legal professions who had been subpoenaed to appear before the House Committee on Un-American Activities.

Since its establishment, the CCPAF in extending its scope, has worked for the abolition of all Congressional, State, and local committees investigating subversive activities, and in the latter part of 1954, became very active in opposition to State and Federal legislation directed at the Communist movement.

FRANK WILKINSON, the Executive Secretary of the CCPAF, is described by the informant as "the brains and energy behind the organization."

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T-27 advised on September 17, 1952, that FRANK WILKINSON was a CP member as of that time.

On April 4, 1956, T-5 furnished a copy of an announcement by the CCPAF that there would be a protest meeting against the House Committee on Un-American Activities and its "attack on culture" which meeting would be held at the Embassy Auditorium on April 9, 1956. It announced that 35 musicians had been subpoenaed by the House Committee for its forthcoming hearings.

T-5 advised on April 4, 1956, that the CCPAF had mailed 10,000 notices for this rally and was endeavoring to make a big thing of it; further, that the CCPAF was endeavoring to get 50 people to start a telephone campaign in behalf of this rally. (X)(u)

On April 17, 1956, T-5 reported concerning the rally sponsored on April 9, 1956, by the CCPAF. In connection with the affair, the program called for a "protest concert" which was presented by a newly formed group which called itself Musicians Committee for Cultural Freedom (MCCF). This new group represented those musicians who had been subpoenaed to appear before the House Committee on Un-American Activities beginning April 16, 1956. T-5 advised that the headquarters for MCCF was 4274 Beverly Boulevard, which also appears to be the headquarters for the CCPAF.

With regard to the CCPAF-sponsored protest rally at the Embassy Auditorium on April 9, 1956, T-5 estimated that there were between 1500 and 1800 people present. Approximately 35 musicians formed a string ensemble that presented two musical compositions as the "protest concert" part of the program. The chairman of the rally who was one of the speakers, charged that the House Committee on Un-American Activities was using Communists as scapegoats in the pending hearing; that the true purpose of the Congressional investigation was an attack on organized labor in order to incite public hysteria and divide the rank and file members of the local Musicians Union and destroy freedom.

He went on to charge that the Un-American Activities Committee had been making investigations for many years in connection with proposed legislation. He asked how much longer the Committee would be allowed to obtain free headlines and publicity for their ulterior motives. He further charged that

the blacklisting and harrassment of fearless musicians "who are not afraid to stick their necks out in behalf of fellow musicians" is an attempt to intimidate and divide the outspoken rank and file leaders of the union. He told the rally that action must be taken to have "the inquisitorial hearings cancelled and the House Committee chased out of town." He urged the rally to make personal telephone calls to members of the House Committee, protesting against the hearings, as well as to the Speaker of the House in Washington, D. C. If the hearings are held, he said, it was important that a large number of people attend them and register their protest.

Film actress ANNE REVERE also addressed the rally with comments on the "Un-American Committee" and its infringement of the Bill of Rights. She commented favorably on the courageous witnesses who had defied the Committee in its previous hearings. During her address, ANNE REVERE introduced to the rally each of the musicians who had received subpoenas to appear before the House Committee. Later, the wives of the subpoenaed musicians were brought on stage and this group thereafter passed through the audience taking up a collection following REVERE's request for financial contributions.

T-5 reported that another speaker was GEORGE KAST, one of the subpoenaed musicians. CYNIL TWIN, another of the subpoenaed musicians, conducted the orchestra at the rally.

With respect to KAST and TWIN, it is noted that both of these were among the more than 60 musicians identified by DONALD CHRISTLIEB as fellow members of the Communist Party Musician's Branch in Hollywood during the interview with CHRISTLIEB on March 12, 1956 (supra).

On April 18, 1956, T-5 furnished a copy of a printed booklet entitled "Smear and Hun" which had been distributed at the CCPAF-sponsored protest rally on April 9, 1956. This booklet reveals that it was co-sponsored by the CCPAF and constitutes a general attack on the House Committee on Un-American Activities. The booklet charges throughout that actually the target of such hearings and investigations is organized labor and it called for the abolition of the HCUA.

According to information from T-6 on March 28, 1956, the CCPAF sponsored a meeting at the Hollywood Athletic Club on March 24, 1956, in honor of OWEN LATTIMORE, former State Department Advisor who was indicted for perjury. Speakers who preceded OWEN LATTIMORE at this affair hailed the 35 musicians who had been subpoenaed to appear before the forthcoming HCUA hearings and vigorously attacked the House Committee itself.

T-6 observed that during the course of the various speeches given, all individuals in attendance responded instantly and vociferously to all remarks made which tended to degrade the Government or Government officials. Distributed at the meeting was a mimeographed letter put out by the CCPAF dated March 24, 1956, which called attention to the fact that 35 musicians had received subpoenas to appear before the HCUA beginning April 16, 1956. The letter described all of these musicians as having made contribution to the cultural life of the community and as "topflight concert artists, members of the Los Angeles Philharmonic Orchestra, contract players with various studios, and free-lance musicians". The letter constituted a general attack on the forthcoming hearings by the House Committee.

The featured speaker, Mr. OWEN LATTIMORE, in his talk stated that a mere 300,000 Nationalists in Formosa should not be in a position to control the mainland of China where there were some 400,000,000 Chinese and the only possible way for the Formosan forces to leave the island would be through American assistance. He considers it merely a matter of time before Formosans would arise and ask to be freed from its (foreign) control. He declared that the United States Government has released from office all persons who have had an active knowledge of the situation in the Far East.

On March 31, 1956, T-7, who also attended the meeting honoring OWEN LATTIMORE on March 24, 1956, noted that among those present on that occasion were HENRY STEINBERG, DOROTHY HEALY and DOROTHY B. WEST. All of these individuals are currently on appeal from convictions under the Smith Act.

California Legislative Conference (CLC)

On December 27, 1954, T-8 made available information reflecting that the Los Angeles County Communist Party (LACCP) had just prior thereto, conducted a survey concerning the CP influence and domination of certain organizations in the Los Angeles area. According to the source, the CLC was considered by the LACCP as a "left-led" organization with several CP members assigned by the CP to be active within the CLC.

T-5, on March 27, 1956, made available a copy of a letter dated April 3, 1956, issued by CLC regarding the activities of this organization. An addendum to this letter announced that there would be a meeting sponsored by the Citizens Committee to Preserve American Freedoms at the Embassy Auditorium on April 9, 1956 (supra), to protest the forthcoming hearings by the House Committee on Un-American Activities and its "attack upon musicians."

T-5, on March 27, 1956, also reported that on March 25, 1956, the CLC had sponsored a function which it called "an evening with KAREN MORLEY and LLOYD GOUGH" which was held at 1716 South Robertson Boulevard, Los Angeles. This affair was given in honor of KAREN MORLEY and LLOYD GOUGH, former actors in the Hollywood motion picture industry. Film writer PAUL JARICO introduced MORLEY and GOUGH and also made a pitch for funds to further the work of the CLC organization.

In regard to MORLEY, GOUGH and JARICO, it is noted that according to the 1952 Annual Report of the House Committee on Un-American Activities, all of these individuals have been identified in sworn testimony before the Committee as having been affiliated with the CP organization in Hollywood.

Musicians Committee for Cultural Freedom (MCCF)

On April 18, 1956, according to Mr. WALTER SCRATCH, Assistant Editor of the Hollywood Citizens News, a daily newspaper, a press release had been received from a group which called itself the Musicians Committee for Cultural Freedom, 5959 Franklin Avenue, Hollywood, California. According to this release "a group of Los Angeles musicians subpoenaed to appear before the House Committee on Un-American Activities on April

X

16, 1956, today announced the formation of a Musician's Committee to initiate a vigorous campaign to keep the House Committee from Los Angeles. The release further stated that the Committee spoke out against "the State Department's ban on travel against the 100-member Symphony of the Air....; and the travel ban against subpoenaed members of the Los Angeles Philharmonic Orchestra in its Asian tour commencing April 20."

It is noted that the current Los Angeles telephone directory lists the address of 5959 Franklin Avenue to GEORGE KAST, whose past affiliation with the CP Musicians Branch in Hollywood has been referred to.

The Daily Peoples World, Communist newspaper for the West Coast, in its issue of April 12, 1956, stated that the House Committee had subpoenaed 35 musicians to appear before its forthcoming hearings and that a Musicians Committee for Cultural Freedom had been formed; that the MCCF had issued a fact sheet charging that the hearings were really an "attack upon all musicians in their striving for a better professional future."

T-5, on April 17, 1956, furnished a copy of the MCCF "fact sheet" which charged that the real purpose of the House Committee was to interfere in the internal affairs of Musicians Local #47, AF of L, and to "blacklist" musicians who are not afraid to "stick their necks out" in behalf of their fellow musicians. (X)(u)

Both T-5 on May 3, 1956, and T-10, on April 18, 1956, characterized the MCCF as a temporary organization, probably only a paper organization, created for the specific purpose of protesting the hearings by the House Committee and its subpoenaing of certain musicians in Hollywood being backed by the MCCF.

According to the Los Angeles Mirror News for April 29, 1956, the MCCF in a press conference, stated it represented 26 of the 35 members of Local #47, AF of L, Musicians Union, who had been summoned before the House Committee. The MCCF admitted it had no officers.

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Southern California Chapter,  
National Council of Arts, Sciences,  
and Professions, Aka. Hollywood ASP Council (HASP)

On January 4, 1956, T-5, who had been close to the affairs of this organization for some years, advised that until January 3, 1956, the HASP was the Southern California chapter of the National Council of Arts, Sciences and Professions (NCASP) in New York, and consistently followed the program and policies of the parent organization. On January 3, 1956, the HASP officially dissolved by action of its Executive Committee and vote of its membership.

The NCASP has been cited as a "Communist front" by the Congressional Committee on Un-American Activities, House Report Number 1954, dated April 26, 1950.

On February 17, 1956, T-1 furnished information regarding the current membership strength of the LACCP, in connection with which informant noted the Party strength in what the CP refers to as mass organizations. As of December, 1955, the local CP claimed thirteen members in the Southern California Chapter of NCASP, of which twelve were rated as active (X/4)

T-5, a member of HASP up to the time it dissolved in January, 1956, recalled on January 4, 1956, that HASP claimed membership of around one thousand members in past years, but that this membership had shrunk to a point where at the time of the chapter's dissolution last January, ten or twelve members would constitute a majority at most of its meetings.

On November 15, 1955, T-11 furnished information concerning a testimonial dinner honoring JOHN HOWARD LAWSON, which was sponsored by HASP on November 12, 1955, at the Nikabob Restaurant, 875 South Western Avenue, Los Angeles.

With regard to JOHN HOWARD LAWSON, it is noted that according to T-11, on January 6, 1956, LAWSON had for a number of years been an officer of the HASP and its chief policy maker. On that date, informant also advised that as it turned out, the testimonial dinner for LAWSON was the last function of any importance sponsored by HASP prior to its dissolution the following January. T-11 was present at the dinner and on November 15, 1956, reported concerning it.

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Over five hundred attended the dinner and the affair was considered a success. Film writer and HASP member PAUL JARRICO served as Master of Ceremonies. JARRICO spoke on the early events in LAWSON's life and thereafter introduced a number of actors and actresses who read highlights from LAWSON's writings. These performers included STANLEY WAXMAN, VICTOR KILLIAN, GALE SONDERGAARD (Mrs. HERBERT BIBERMAN) and JEFF COREY.

During the program, the following speakers paid tribute to LAWSON, all of whom had been connected with the motion picture film industry in Hollywood:

ALVAH BESSIE, writer;  
ANN ROSEN (ANN REVERE), actress;  
MICHAEL WILSON, film writer;  
ADRIAN SCOTT, writer;  
DALTON TRUMBO, writer;  
KATHERINE WEXLEY, spoke for her husband JOHN WEXLEY, writer, who was absent

With the exception of KATHERINE WEXLEY, but including her husband JOHN WEXLEY, all of the above actors, actresses, and writers have been identified in sworn testimony before the HCUA as having been affiliated with the CP in Hollywood, according to the 1952 Report of the HCUA.

JOHN HOWARD LAWSON, in whose honor the dinner was given, has been, according to the 1952 Report of HCUA, repeatedly identified by witnesses in sworn testimony before the Committee as having been an important figure in the CP's organization in the film industry.

In his speech, LAWSON reviewed his forty years as a writer. At one point in his address, LAWSON referred to DOROTHY HEALEY (Chairman of the LACCP) as among his close friends.

T-12, who was also present at the dinner, advised on November 16, 1955, that during the program, PAUL JARRICO read letters of tribute to LAWSON from people, both in the United States and abroad who had been prevented by distance from attending in person. These letters were also printed in a brochure which had been prepared for the affair.

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In regard to this brochure, T-11, on November 15, 1955, advised that this publication had been prepared for the testimonial dinner by a committee from HASP consisting of writers DALTON TRUMBO and PAUL JARRICO; actress, GALE SONDERGAARD and artist ~~EDWARD BIBERMAN~~.

TRUMBO, SONDERGAARD and JARRICO have been previously referred to herein, and the past CP affiliations on the part of EDWARD BIBERMAN have also been the subject of sworn testimony by former CP members before the HCUA, according to the 1952 report of that committee.

On December 14, 1955, the Executive Committee of the HASP held a membership meeting. According to T-5 on December 22, 1955, JOHN HOWARD LAWSON had returned from New York in time to attend this meeting. LAWSON announced that the New York Chapter of the NCASP had been dissolved, although it was uncertain whether the National ASP would follow suit at this time. He attributed this situation to the fact that Federal action was pending against the NCASP. LAWSON pointed out, however, that this situation should not delay action to dissolve the Southern California Chapter, HASP, if it was decided to take this course. (S)(u)

LAWSON discussed the whys and wherefors of the contemplated action to dissolve, stating that he was convinced by a discussion with members of the ASP organization in New York that cultural elements were no longer working through ASP as heretofore. (S)(u)

During the HASP Executive Committee meeting on December 14, 1955, a draft of the statement dissolving the New York Council of ASP was read; and it was decided to pattern the statement dissolving the HASP along the same lines. LAWSON agreed to draft the letter to be sent to the HASP membership, together with the proposed statement of dissolution. (S)(u)

On December 29, 1955, T-5 made available a copy of the statement of dissolution of HASP as drafted by LAWSON and distributed to the membership. The statement indicated that HASP had served its purpose, and that many aspects of its program had today been taken over by large professional organizations with thousands of members. (S)(u)

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On January 6, 1956, both T-5 and T-11 advised that HASP had actually gone out of existence by action of its Executive Committee and vote of its membership on January 3, 1956; further that there was no indication that HASP planned to reform under another name. T-11 advised that the guiding light and real influence behind HASP policies had over the years been JOHN HOWARD LAWSON, and that the action to dissolve the Council had been a great blow to LAWSON. LAWSON had stated privately that he had fought for ASP and its program for ten years but that he had to admit the organization had served its purpose and was no longer the rallying point of cultural activities of the "progressive" movement.

T-11 advised that although LAWSON's draft of the dissolution statement indicated that "many aspects of our program have today been taken over by large professional organizations with thousands of members", he personally admitted in private that actually no parallel organizations are successfully accomplishing much at the present time. (S)(u)

COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS

Independent Productions Corporation (IPC)

According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the IPC is a California corporation formed September 18, 1951, for the purpose of producing and distributing motion pictures.

On September 16, 1954, T-10 advised that the IPC's first and only film to date had been the controversial picture "Salt of the Earth" and that the principal figures behind this film were MICHAEL WILSON, HERBERT BIBERMAN, and PAUL JARRICO, who were, respectively, the writer, director and co-producer of the film.

All three of these individuals have been identified in sworn testimony before the HCUA as having been members of the CP in Hollywood.

The "Daily Worker", an East Coast Communist newspaper, in its issue of April 4, 1954, reflected that a corporation called Independent Productions Corporation, Distributors (IPCD) was the releasing or distributing corporation for IPC.

On March 15, 1956, T-14, of unknown reliability, but in a position to know something of the activities of the IPCD, advised that this company has its offices at 6021 Hollywood Boulevard, Hollywood, California, at the present time.

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On April 9 and April 30, 1956, T-14 reported that during the past year, the IPCD had been engaged in efforts to distribute the film "Salt of the Earth" in European and South American countries, including the USSR and some of the so-called "Iron Curtain" countries. Informant indicated that although the picture had been originally produced in the United States, copies of the film for distribution purposes were being made by Clasa Studios in Mexico City.

T-14 ascertained that monies received from outright sales of distribution rights of the film included \$10,339.80 from East Germany in August, 1954; \$12,949.33 from Poland in April, 1955, and \$8,965.63 from Czechoslovakia in February, 1956.

T-14 further noted that negotiations had been carried on for distribution rights in Yugoslavia, Bulgaria, Hungary and Rumania, although informant did not know the exact status of these negotiations at the present time. Efforts to make deals on a percentage basis have also been carried on with Canada, England, Mexico, France, Australia, Israel, Holland, India, Denmark and some of the other Scandinavian countries.

On March 15, 1956, T-14 learned from a member of IPCD's office staff, that Independent Productions Corporation was not currently engaged in the production of another film and that the only one to date had been "Salt of the Earth."

T-5 also learned and reported on March 27, 1956, that apparently IPC has not made a film subsequent to "Salt of the Earth" and that IPC was endeavoring to recoup its investment in "Salt of the Earth" before undertaking a second film. (u)

T-15 and T-16, in November, 1955, learned and reported that HERBERT BIBERMAN, who directed "Salt of the Earth" and who is one of the principal figures in the IPC, had not made another trip to Mexico City as planned; that BIBERMAN had apparently dropped his plans to produce a contemplated film in Cuba based on a story of Negroes in the turpentine industry. Informants understood that BIBERMAN had been unable to raise the necessary finances to produce the picture at that time. (u)

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Alleged Ghost Writing Activities On  
The Part of Writers Who Have Been  
Identified With the Communist Party

In its issue of April 12, 1956, the "Hollywood Reporter", motion picture trade publication, carried a small news item headed "FBI Builds Case on Red Ghost Scribes", wherein it was alleged that the FBI had built a case on former top writers who had been ruled out of the film production business because of their "Communist activities" and who have been writing screen plays using other writers' names. The article also stated that the United States Treasury Department was looking for possible tax evasions in such activities.

T-17 advised on April 17, 1956, that there had been general allegations in the motion picture industry for some time that some of the screen writers who had been ruled out of the film industry because of their communist activities, particularly some members of the so-called "Hollywood Ten", had been ghost writing scripts, the credits for which were attributed to other lesser known writers. On April 30, 1956, T-17 reported that he had learned that WARD BOND, well-known actor, and the current president of the Anti-Communist organization called Motion Picture Alliance for the Preservation of American Ideals (MPA), had "planted" the article in the "Hollywood Reporter" on April 12, 1956. According to T-17's information, the basis for this article was that RKO-Radio Pictures, Incorporated had recently purchased a motion picture entitled "Pay the Piper", which had been produced in England by TONY OWEN, ex-orchestra leader and now a film producer. The director's credits in this film were listed in the name of JOSEPH WALTON, who WARD BOND claimed was actually JOSEPH WALTON LOSEY, who had stood on the Fifth Amendment when subpoenaed before the HCUA and had declined to answer questions relative to his past or present affiliations with the CP.

T-17 went on to say that WARD BOND had advised Mr. DANIEL T. O'SHEA, President of RKO-Radio Pictures of the identity of JOSEPH WALTON and that, according to BOND, O'SHEA had said that as far as he was concerned the director's name was JOSEPH WALTON and that it would not effect RKO's releasing the picture. BOND also claimed he had discussed the matter with JOHN WAYNE, top acting star in the film industry and a prominent figure in the MPA organization, who is currently negotiating a contract with RKO Studios for independent productions. WAYNE allegedly was going

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to advise Mr. THOMAS F. O'NEILL, President of RKO-Teleradio Pictures, Incorporated, which controls RKO Studios of the fact that apparently JOE LOSEY was the actual director of "Pay the Piper" using the name JOSEPH WALTON.

T-17 advised that he did not know how WARD BOND arrived at the conclusion that JOSEPH WALTON, director of the film and JOSEPH WALTON LOSEY were the same individual, beyond the fact that BOND claimed to have talked to certain members of the cast of the film and was particularly friendly with one of the actresses in the cast.

With regard to the above-mentioned LOSEY, it is noted that his correct name is JOSEPH WALTON LOSEY, according to the Identification Record in his name as FBI Number 328563B.

According to the 1952 report of the Congressional Committee on Un-American Activities, LOSEY has been identified in sworn testimony before the Committee as having been affiliated with the CP in Hollywood.

With regard to Mr. DANIEL T. O'SHEA of RKO, it was noted that T-19, who was personally acquainted with Mr. O'SHEA and the policies of RKO, advised in March, 1956, that actually Mr. O'SHEA is strictly anti-Communist and will have no Communists or pro-Communists around the RKO organization if he knows of it; that RKO has a screening system set up for this purpose.

On March 27, 1956, Mr. GEORGE "DINK" TEMPLETON, film producer and director, RKO Pathe Studios, Culver City, California, advised SA LEONARD AUGUSTSON that he had decided to use DALTON TRUMBO, one of the writers who had been identified before the House Committee as having had Communist affiliations in Hollywood. He indicated that he would use TRUMBO as a ghost writer on a rewrite job of a certain script then being considered by RKO. TEMPLETON stated, however, that TRUMBO would not be paid by his studio but would receive his fee through another source.

TEMPLETON further stated that he had learned that TRUMBO has considered going to the Federal Bureau of Investigation in order to discuss his full history but that there appears to be one friendship connection that TRUMBO is waiting to have cleared up before doing so. TEMPLETON stated he did not know what this is. TEMPLETON stated that he feels sure that TRUMBO has been used as a ghost writer by various Hollywood producers,

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one of whom he believes to have been WILLIAM WYLER who produced the picture "Roman Holiday" at Paramount Studios.

On March 19, 1956, T-18 advised that a few days previously, he had received anonymous information to the effect that writer PAUL JARRICO was engaged in writing a story for the Danny Kaye Company, but that the story's screen credits would be given to a man by the name of ED LOUIS as a subterfuge to hide the identity of the true author. According to the unknown source, ED LOUIS is not even a writer but an accountant with an accounting firm in Beverly Hills, California. The writing deal is between JARRICO and LOUIS only, however, and the firm where LOUIS is employed apparently knows nothing of it. Whether the Danny Kaye Company has knowledge of it, the informant did not say.

The reported Communist affiliations of PAUL JARRICO have been previously referred to herein.

[REDACTED]

JOHN HOWARD LAWSON and his reported Communist affiliations have been previously referred to herein.

[REDACTED]


According to T-22, on August 16, 1951, the Larry Edmunds Bookshop had served as a sort of liaison agency with certain CP writers who had left Hollywood and were then living in Mexico. The bookshop was operated by an individual known as MILTON LUBOVISKI. In 1951, T-2 advised that the Edmunds Bookshop,

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operated by MILTON LUBOVISKI had always been a sort of concentration point for the Communist elements in Hollywood. In the past, CP literature was picked up at or through this bookshop. The original owner, LARRY EDMUNDS, had committed suicide some years before, since which time the store had been owned and operated by MILTON LUBOVISKI.

According to T-22, on May 23, 1952, such reported Communists as JOHN HOWARD LAWSON, HERBERT BIBERMAN and others in Hollywood had used the Edmunds Bookshop as a hangout.

T-23, in May, 1947, reported that MILTON LUBOVISKI had been a member of the Communist Party for some ten years, as of that time, and that his wife, GERTRUDE, had also been a Party member for three years.



INVESTIGATION OF COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY  
BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES

On March 16, 1956, T-18 advised that subpoenas had been issued by the HCUA for a large number of witnesses to appear before forthcoming hearings by a sub-committee of the HCUA, beginning April 16, 1956, and that the majority of these witnesses, if reached with the subpoenas, would be from the music profession in the Los Angeles and Hollywood areas.

In a press conference reported in the Los Angeles "Times", issue of April 16, 1956, members of the HCUA Sub-Committee were quoted as stating that about thirty-five musicians had been subpoenaed to appear before the hearings but that these hearings had nothing whatever to do with the internal affairs of Musicians Union 47, American Federation of Labor, which was at that time undergoing internal policy disputes. The Committee spokesman noted also that there would be a number of witnesses in addition to the musicians subpoenaed from the fields of union, labor, business and government.

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T-18 also advised on March 16, 1956, that one of the purposes of the hearing would be to attempt to determine the degree of Communist infiltration into Musician's Union, Local Number 47, American Federation of Labor, along with the fund-raising techniques of the CP and its front organizations. The hearings would constitute a continuation of previous efforts of HCUA to expose the old Northwest Section of the LACCP, which included the CP activities in the film industry. The Committee was also interested in inquiring into the membership and activities of the Independent Progressive Party (IPP).

On April 11, 1956, T-18 advised that additional subpoenas had been issued by the Committee for the appearance of Los Angeles attorneys JOHN T. MC TERNAN and JOHN W. PORTER, as well as labor organizers ABRAHAM CAPLAN, LOUIS SCHNEIDERMAN, THOMAS A. CHAPMAN and SIDNEY LONDON.

On March 13, 1956, Mr. LEWIS J. ELIAS, musician and former member of the CP's Musicians Branch in Hollywood, advised SA [REDACTED] that he had been subpoenaed by HCUA to appear before the Committee as a witness on April 16, 1956, and that he expected to cooperate in answering the Committee's questions regarding his past knowledge of the CP. He advised, however, that on March 10, 1956, he had received a telephone call from a musician named RUBIN DECKER inviting him to attend a meeting to be held with other individuals under subpoena. DECKER explained that the meeting would be for the purpose of discussing lawyers, expenses and the help each member could be to each other. This group was very anxious to have ELIAS get together with them. He stated another musician named GEORGE KAST was under subpoena and had talked to him during the same telephone call and attempted to persuade him to join the meeting. KAST wanted to know what ELIAS' position would be before the House Committee.

ELIAS told DECKER and KAST, whom he recalled as former members of the CP, that his position would be one of cooperation with the Committee, and ELIAS refused to accept their invitation to attend the meeting.

On March 13, 1956, DONALD O. CHRISTLIEB, musician and former member of the CP's Musicians Branch in Hollywood, between 1941 and 1947, advised SA [REDACTED] that he had just been contacted by MILTON FEHER and LEO DAHLSTEN, both musicians and both members of the CP during the time he was affiliated with it.

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These two requested CHRISTLIEB to meet with a group of individuals who had been subpoenaed by the HCUA, purpose of the meeting being to devise strategy for resisting the Committee. CHRISTLIEB indicated to them that he intended to cooperate with the House Committee and declined to meet with them.

On April 6, 1956, ALBERT GLASSER, Hollywood musician and former member of the CP in 1943, advised SA [REDACTED] that the April 6, 1956, issue of the Hollywood trade publication "Daily Variety" had carried an article to the effect that thirty-five Los Angeles musicians who had been subpoenaed before the House Committee had drafted and forwarded a letter to the British Musicians Union asking them to intervene with President EISENHOWER to have the forthcoming House Committee hearings called off. GLASSER wanted to advise that although he was one of the thirty-five subpoenaed musicians, he had nothing to do with such a letter and the article in the trade paper was the first he knew of it.

The Los Angeles "Mirror-News", a daily metropolitan newspaper in the issue of March 29, 1956, noted that more than a score of Hollywood musicians, all under Congressional subpoena, were planning a protest concert to raise funds to try to stave off the scheduled hearing by the House Committee. This group had formed a Musicians Committee for Cultural Freedom and claimed to represent twenty-six of the thirty-five members of Musicians Local 47 who had been subpoenaed.

The formation and make-up of the Musicians Committee for Cultural Freedom has been previously referred to under the caption Communist Infiltration of Intellectual Groups.

On April 11, 1956, T-18 advised that one of the first witnesses who would be heard when the hearings started would be NIKOLAI KHOKHLOV, who was described as a former Russian Secret Service agent who had defected to the Allied government in West Germany and who had testified before a Senate investigating committee on May 21, 1954. The HCUA was expected to draw from witness KHOKHLOV information relative to the curtailment of the free expression of art in the Soviet Union. He was also expected to furnish his interpretation of the current so-called peace movement in Russia and the lessening of the one time high regard for JOSEPH STALIN.

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On April 16, 1956, T-18 advised that on the opening day of the scheduled hearings, April 16, 1956, the only cooperative witness was one WILLIAM DON WADDILOVE, who identified some twenty individuals he knew as CP members when he was affiliated with the Party in 1947, and 1949. In the course of his testimony, WADDILOVE said that the Musicians group in the CP once sponsored a slate of candidates for office in an effort to control the Musicians Union in Hollywood.

The following witnesses, all musicians, were uncooperative and refused to answer questions on the basis of their constitutional rights: RUBIN DECKER, JOE PASS, MILTON KESTENBAUM, SIDNEY GREENE, and PAUL POWELL.

On April 17, 1956, the second day of the hearings, according to T-18, witness NIKOLAI KHOHLOV, former Soviet intelligence officer from New York, testified as to culture and the arts in the USSR and told the Committee how these media are controlled by the Soviet State for the purpose of propagandizing the masses.

The House Sub-Committee adjourned on April 17, 1956, until 10:00 a.m. on the following April 19, 1956, to permit the Committee members to return to Washington for important legislation.

The House Committee hearings were resumed on April 19, 1956. According to T-18, on that date three subpoenaed witnesses were cooperative and furnished positive information to the Committee. These were ALBERT GLASSER, who identified approximately twelve individuals he knew in the CP in 1943; LEWIS J. ELIAS, who named approximately thirty-six individuals as CP members, the majority of whom were musicians, and KATHERINE GLASSER, who identified twenty-two individuals as musicians who were members of the CP in Hollywood when she was affiliated therewith in 1943.

The following persons, all musicians, accompanied by their attorneys appeared, but refused to testify, basing such refusal on the First and Fifth Amendments to the United States Constitution: HERBERT OFFNER, CYRIL TOWBIN, HELEN TAVERNITE, LEONARD DAHLSTEN, VICTOR GOTTLIEB, EUDICE GOTTLIEB, MANUEL COMPINSKY and MILTON FEHER. In addition to the above, SAMUEL FORDICE and HENRY ROTH also refused to answer Committee questions, but despite repeated orders by the Chairman, they refused to base their refusal on Constitutional grounds. After being warned, they were dismissed as witnesses and told that they

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might be cited for contempt. After being dismissed by the Committee, both FORDICE and ROTH attempted to base their refusal to answer on the First and Fifth Amendments to the Constitution; however, the Committee refused to accept such response at that time and ruled that the responses be stricken from the record.

T-18 advised on 4/21/56 that on the preceding day, two witnesses, both friendly DONALD CHRISTLIEB and RAMEY IDRIS, cooperated in identifying as many members of the CP as they could recall. CHRISTLIEB identified fifty-two and IDRIS identified four. The remaining witnesses on this date were all uncooperative and stood on their Constitutional rights in refusing to answer the questions. They were as follows:

THOMAS WALFRID NELSON  
ARTHUR GLOBE  
JOSEPH DE FIORE  
EDGAR IUSTGARTEN  
MORRIS BOLTUCK  
PHILIP GOLDBERG  
JOSEPH EGER

KALMAN BLOCH  
JACK PEPPER  
JEAN MUSICK  
MANUEL NEWMAN  
ROY FRANKSON  
HERBERT LESSNER  
GEORGE KAST

The public hearings by the House Sub-Committee ended on April 21, 1956.

T-5, on April 23, 1956, advised that all witnesses, with one exception, on the concluding date were uncooperative and refused to answer on Constitutional grounds. These were:

THOMAS A. CHAPMAN, former screen writer and now a Steward for Local 26, International Longshoremen and Warehousemen's Union (ILWU) who was removed from hearings because of his contemptuous attitude;

AL CAPLAN, ILWU official;

SID LONDON, ILWU official;

LOUIS SHERMAN, ILWU official;

JOHN W. PORTER, local attorney and former attorney for National Labor Relations Board;

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JOHN T. MC TERNAN, local attorney and former attorney for National Labor Relations Board;

JESSICA WILDMAN, labor union worker and former government employee.

The only "friendly" witness was WILLIAM W. KIMPLE, one time undercover agent in the CP for the Los Angeles Police Department, who identified the above mentioned LOUIS SHERMAN as LOUIS SCHNEIDERMAN, brother of WILLIAM SCHNEIDERMAN, who is head of the CP organization in the state of California.

On May 2, 1956, T-18 advised that executive sessions of the Committee had been held over until June 2, and possibly June 7, 1956. Informant advised that hearings revealed that an estimated 90% of the musicians who were identified with the CP were also active in the IPP. Informant advised the House Committee has now authorized an inquiry into the IPP as a Communist front and that after hearing the recent testimony, Congressman CLYDE DOYLE of the House Committee referred to the IPP in effect as a device created by the CP to deceive the voters. The Committee will, at an unannounced future date, hold a hearing designed to inquire into the entire structure of the Independent Progressive Party (IPP)

T-18 advised that the executive hearings scheduled for early June, next, are for the purpose of hearing a few individuals who have voluntarily requested to be questioned by the Committee in order to clarify their past activities and affiliations.

On April 25, 1956, SA [REDACTED] ascertained from ALICE TAYLOR, manager of the Los Angeles Philharmonic Orchestra that this musical organization would depart as scheduled on a goodwill tour of the Far East by plane on April 25, 1956. It was further ascertained, however, that musicians KALMAN BLOCH, MANUEL NEWMAN and GEORGE KAST, who had been members of the Philharmonic Orchestra, would not accompany the orchestra on the trip.

These three members had been subpoenaed before the House Committee in its recent hearings but had refused to answer as to their past or present affiliations with the CP. As previously indicated, they had based their refusal on their Constitutional rights.

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On April 26, 1956, T-25 advised that KALMAN BLOCH, musician who was scheduled to accompany the Philharmonic Orchestra on its goodwill tour of the Far East, had been replaced by another musician and had not departed with the orchestra. BLOCH had a valid passport which the State Department had endeavored to pick up following his appearance before the House Committee. When contacted, however, by the State Department representative, BLOCH refused to relinquish his passport, stating that it was in the possession of his attorney. His attorney, likewise, refused to surrender the passport when contacted regarding it. Nevertheless, the Los Angeles Philharmonic Orchestra refused to permit BLOCH to accompany the orchestra on the trip.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

None

NEW YORK RAMIFICATIONS IN THE MOTION PICTURE INDUSTRY

None

INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

None

ANTI-COMMUNIST ACTIVITY

None.

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ADMINISTRATIVE

This report is being classified "Secret" for the reason that it contains information received from [REDACTED] T-20. [REDACTED]

Fisurs were conducted on the dates and by the agent personnel as indicated:

April 24, 1956

[REDACTED]

April 28, 1956

[REDACTED]

May 1, 1956

[REDACTED]

A copy of this report is being furnished the New York Office for information purposes in accordance with Bureau instructions.

LEAD

LOS ANGELES OFFICE

At Los Angeles, California: Will continue to follow and report developments pertinent to the matter of Communist infiltration in the motion picture industry.

Careful consideration has been given to each source concealed and T symbols were utilized in this report only in those instances where the identity of the source must be concealed. 41

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IDENTITY OF SOURCE	DATE OF ACTIVITY AND/OR DESCRIPTION	DATE RECEIVED	AGENT	LOCATION
67D T-18 is [REDACTED] HCUA Investigator, Los Angeles	Hollywood ghost writers	3-19-56	b7C [REDACTED]	[REDACTED]
	HCUA hearings	3-16-56	[REDACTED]	[REDACTED]
	" "	4-11-56	"	[REDACTED]
	" "	4/16-21/56	"	[REDACTED]
	" "	5-2-56	b7C [REDACTED]	[REDACTED]
67D T-19 is [REDACTED] [REDACTED] RKO Los Angeles	[REDACTED] re Communists	3-19-56	[REDACTED]	Orally
T-20 is [REDACTED]	[REDACTED]	7/1947	[REDACTED]	100-18539 <del>52</del>
T-21 is Not Used			b7C	
67D T-22 is [REDACTED] (Concealed by request)	Edmunds Bookshop	8-16-51	[REDACTED]	[REDACTED]
	"	5-23-52	"	"

ADMINISTRATIVE PAGE